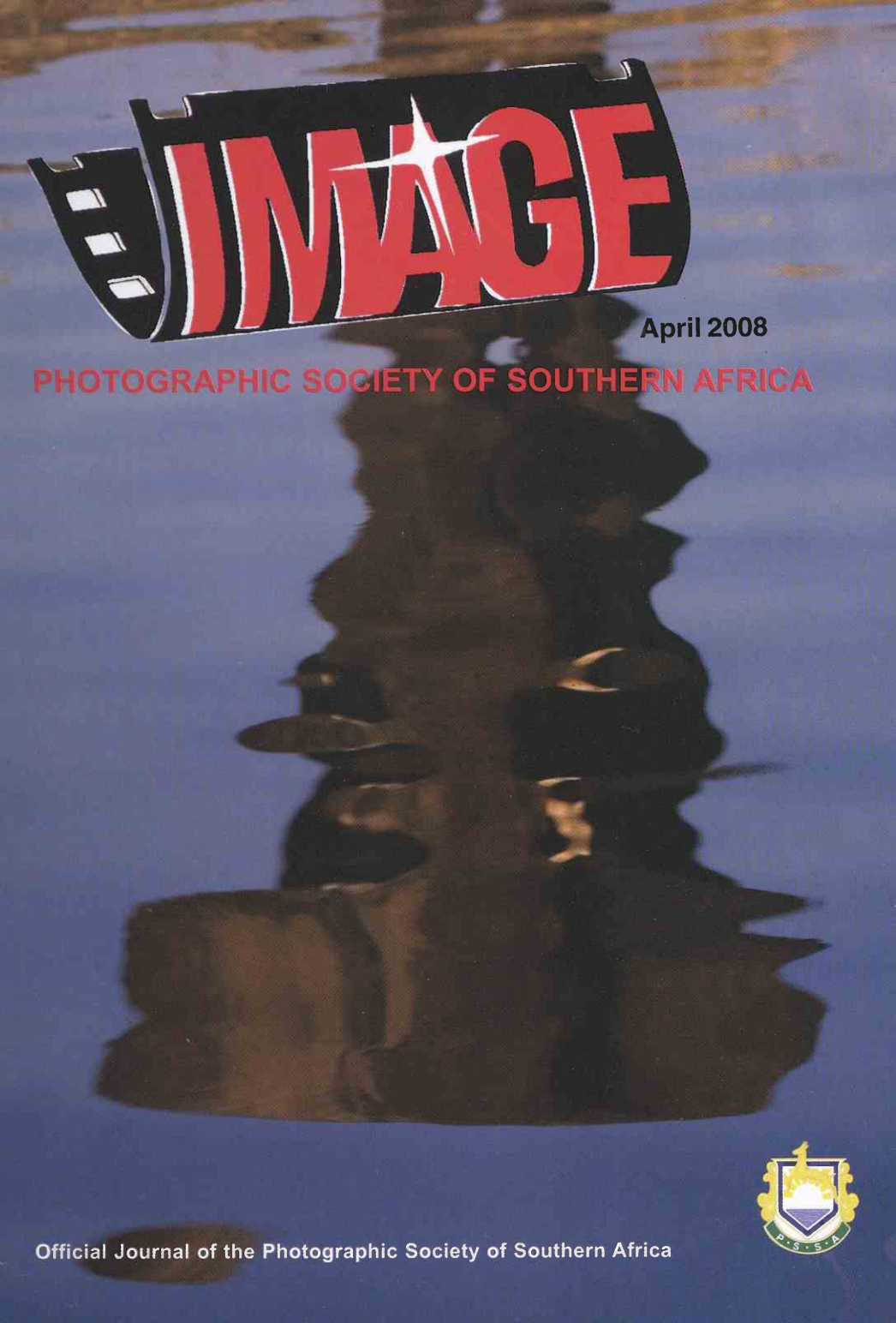
IMAGE

April 2008

PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



Official Journal of the Photographic Society of Southern Africa

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Official Journal of the PSSA
Vol. 40 - No. 4 - April 2008

EDITOR: Toni Ballotta
PO Box 74765, Lynnwood Ridge
Pretoria 0040
Phone: (012)991-3983 *Fax:* (012)991-2720
Cell: 083 306 7045
e-mail:
ballottatoni@telkomsa.net

THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA
PO Box 17073, Benoni West 1503
E-mail : photosoc@global.co.za
Phone/Fax: (011) 421-0992
VISIT OUR WEBSITE:http://www.pssa.co.za

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Deadline for contributions – 7th of month preceding publication

***IMAGE* Advertising rates:**
Contact: Francois Roux
016-421-1034 (W) 016-423-1615 (H)
jbv@iafrica.com

The opinions expressed by contributors are not necessarily those of the Editor or the PSSA, who reserve the right to edit and/or abridge any material submitted for publication. Moreover all such material is deemed to be the original work of the author.

IMAGE April 2008

President's Perspective

This is an exciting month for PSSA as we start work on a "New and Improved" PSSA. Over the next few months all will be revealed but rest assured that what we will be doing has come about because you, our members, have told us what you want and we have listened to you. As the Board we are empowered to take decisions that will benefit the membership and we have done just that. Last month I mentioned briefly that we are working on a judging revamp and I can now confirm that this is underway.

We can't always keep everyone happy and do exactly what everyone wants but we have done our best to ensure that the routes we have chosen will be best for the Society. One such example is the proposal regarding the counting of salon acceptances for honours - thank you to those of you who responded to Amy's proposal, we appreciate your input - if you turn to the Honours and Awards report later on in this issue you will see that the matter was discussed and researched in depth but the decision was taken not to adopt the proposal. One reason being that we already do have Diamond Ratings which acknowledge success on the salons, providing honours for these Diamond Ratings actually makes them redundant and those of us who have achieved our Diamond Ratings are proud of that achievement and would not want to see them disappear. The good news on that front is that it was agreed that there will only be one Diamond Rating system that will include both local and overseas salons.

The Salon Acceptance route is still open to members of PSSA as being affiliated to FIAP we can all apply for FIAP Honours and it is with pleasure that I can congratulate two of our members who have just been awarded their Honours from FIAP. Congratulations to Human Meyer on achieving his AFIAP and Ed Bentley on achieving his EFIAP - well done both of you, we are proud of your achievements as are we of our latest

Cover photograph by: Jill Sneesby

successful applicants who have just achieved their honours - well done all of you. Report will be found later in this issue.

Congratulations must also go to our Editor, Toni Ballotta, who has been appointed as a Director of PSSA, well done Toni and special congratulations to one of our founder members Mr A (Rosie) Rosewitz who has just celebrated his 101st Birthday!

During February I attended the first Youth Photo Congress in Gariep Dam - this was a great success and we hope that this will be the first of many. The pilot weekend congress included just four schools but working on its success it will be open to as many schools as are interested. This is part of our commitment to the Youth and part of our "new and improved" PSSA. More info will be published in Image during the year.

On a very sad note we must bid farewell to Gavin Stapleton who passed away on the 25th February after a long, bravely borne battle. At the time of his death Gavin was applying for his APSSA in e-photography but sadly did not live long enough to hear of his success. The Society has much to thank Gavin for and we will miss him, thank you Gavin for your commitment and service to photography and PSSA.

Jill Sneesby

From the Editor

It was a surprise and an honour for me to be appointed a Director of PSSA and I will do my best to earn the trust placed in me. As you will note from the Portfolios' Page Portfolio Holders are responsible for a division so if you have any queries or questions contact the person in charge. E-mails and telephone numbers appear on the last page.

Congratulations to all those who achieved their Honours – it is a long road (a road I have recently embarked on) but there is great satisfaction once the goal has been achieved and Honours Holders can be justly proud of their success.

Besides the great satisfaction I have received from photography I have also met a great number of people who share my passion and naturally some have become friends. I have also experienced a few amusing incidents like the one at the Richtersveld when I was determined to photograph star trails.

The multitude of stars seen in the Richtersveld is unreal and has to be seen to be believed. The night I tried to photograph the star trails I left the shutter open (using slide film) for four hours but when I got up at 2:00am I could not find my camera in the dark. I knew that it was near a big quiver tree so I trudged along to all the quiver trees that I could make out – not daring to put on the torch for fear of destroying what I was hoping would be a masterpiece! Eventually after about half an hour I found the camera (it was much nearer to the tent than I had imagined) and the resulting picture is one that I am really proud of.

The Richtersveld, which is a mountain desert, is a great favourite of mine. A highlight of the early morning was photographing huge quiver trees against a mountain background. What was astounding was that as the sun struck the mountain it first turned light purple then bright red and lastly yellow ochre causing the quiver trees to stand out against this colourful background.

Our group explored the mountains (with names such as Mount Terror and Devil's Tooth), valleys, plants, and the strange shaped rocks sculpted by the elements and the extreme temperatures. In this stark beauty the scenery and colours are unbelievable, from dark greys to terracotta to bright reds, yellows and the off-white of the dry grasses. Apparently there are over 200 species of birds there as well as a great number of colourful lizards – one even came down the rock to eat apple out of our hands!

Hopefully I will return there in the not too distant future.

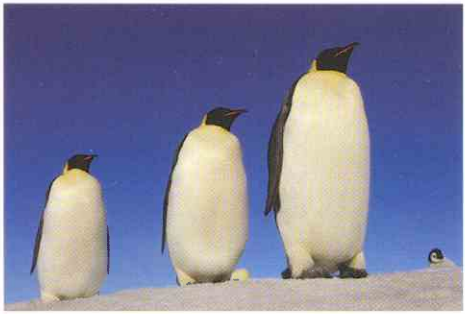
Toni

Overseas Salon Acceptances

Congratulations to the following who obtained acceptances at overseas salons.
This proves that South African photographers do amazingly well in these salons. Below are some of their accepted images.

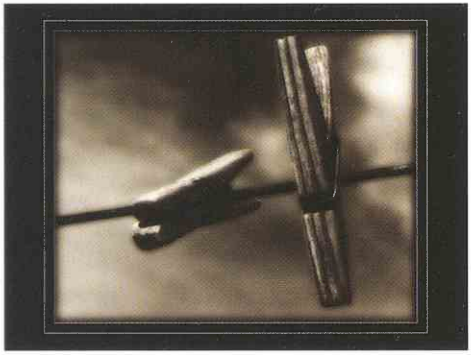
The 1st German Open Circuit 2008

Steam Train Bridge - Christo Serfontein
Well done Christo! He also received a PSA Gold Medal for his "Train Tunnel Sunset"



Emperors - Johann Mader
Congratulations Johann! He received two Honourable Mentions for "Emperors" and for "Lemaire Ice"

Moon Balancing - Marguerite Vermeulen



Forgotten -Jacques Appelgryn

Marble Beach #2 - Toni Ballotta

Focus on me - Evelyn Gibson

Clean Sweep - Ria Katzke

Swallow Landing - Francois Venter

Jeff Morris also received acceptances at this salon.

4th German Mega Circuit 2007

Arequipa Peru - Jeff Morris

Swansea Salon

Playtime - Evelyn Gibson

Club of the Month

Helderberg Photographic Society

Chairperson
Nettie Warncke
Tel: 021 531 17377
Cell: 082 576 3278

The club has about 90 members of which about 50 come to meetings regularly, and about 20 or more come to audio visual evenings. We try for outings once a month. We do not 'do' honours or diamond ratings as such – a few PSSA members have obtained honours, but no-one regularly takes part in salons etc. The only 'competition' we take part in is the Western Cape Interclub. I guess most of the members are nature photographers, with a bit of avant garde thrown in here and there. 90% of the members must be digital by now, with a handful still doing slides. Prints are quite well subscribed. We run a community project for the people of Nourivier near Kamieskroon (they have often been willing 'models' for us) and collect material and sewing needs, clothing and books for the school in the village. This year we hope to invite two local school photographic clubs to visit us.

Founded in 1954, HPS is affiliated to the PSSA and members range from beginners to professionals, hailing from as far afield as Paarl, Franschhoek, Stellenbosch, Cape Town and the Southern Suburbs, Elgin and Hermanus. We have several Honorary Members – amongst them Colla Swart, Freeman Patterson, Antenie Carstens, Paddy Howes and J.J. van Heerden, and several overseas country members residing in Canada, France and India. The Club has a Constitution with an active serving Committee and a change-over of Chairman every two years. Run on a mainly informal basis ie. no honours or star ratings, the Club has had great success in the Western Cape Interclub, winning the top award 27 out of 29 times and coming joint first in 2007.

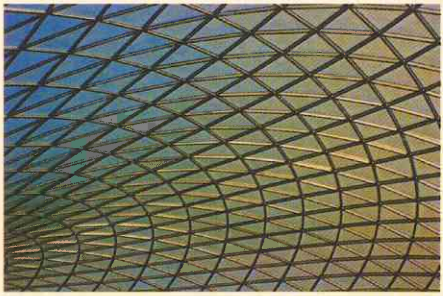
Club competitions and Evaluation evenings alternate every month, with December hosting our Gala Evening, when prints, images and audio visuals are shown in a relaxed and festive atmosphere. Our audio visual department is a very active one, and av-making outings/workshops are organized, as well as day/weekend outings for regular image-makers. We own a digital projector, slide projector and audio equipment, and meet at the Somerset West Library Hall on the 2nd Wednesday of every month at 7.30pm for regular club meetings, and on the last Wednesday of the month for av evenings, also at 7.30pm.

We welcome anyone interested in enjoying this wonderful pastime with us, and pride ourselves in being a friendly club with experts who generously help anyone who wants advice and encouragement.

Anyone who is interested in contacting us, may e-mail the Chairperson, Nettie Warncke, at nettie28@iafrica.com.

Enjoy some images by club members.

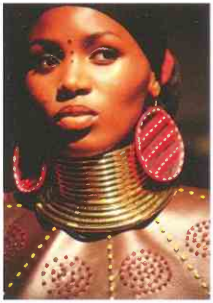
Asbestos Miners - Brian Jarmain



Geometrics - Irmel Dunaiski

Splash - Ken Woods

Chameleon - Michele Moss



African Girl - Nicky Silberbauer

Moonrise in Earth Shadow - Nicole Palmer

Honours and Awards

Barrie Wilkins - Chairman

Marguerite Vermeulen LPSSA - Colour Prints
Joan Smit LPSSA - e-Photography
John Arseniou APSSA - Monochrome Prints
Nico Degenaar APSSA - e-Photography (two panels)
Elsabe Enslin APSSA - e-Photography
Evelyn Gibson APSSA - Colour Prints
Franz Jesche APSSA - e-Photography
Johann Mader APSSA - e-Photography
George Olfin APSSA - e-Photography
Gavin Stapleton APSSA - e-Photography
Theo van der Merwe APSSA - Colour Prints
Francois van der Watt APSSA - e-Photography
Kirk West APSSA - e-Photography
Friso Woudstra APSSA - Colour Slides
Birgit Hoffmeyer FPSSA - Colour Slides
Izak van Niekerk FPSSA - Colour Slides
Susan van Zuilekom FPSSA - Colour Slides
Hein Waschefort FPSSA - e-Photography
Fanus Weldhagen FPSSA - e-Photography

Congratulations to the following who have been successful in applying for FIAP distinctions:

Dr. H Meyer AFIAP

Mr E Bentley EFIAP

Important Dates

EVENT	DATE	MEDIUM	LOCATION	CONTACT PERSON
SALONS				
1st CERPS Nat. Circuit	30/04/2008	Print Slides	Benoni and F Stop	Benoni and F.stop HP van Zyl 083 656 6763
Cape Digital Intl. Circuit	16/05/2008	E		Terry Smit mwtsmit@iafrica.com 082 822 6534
Vanderbijlpark	2008/06/01	Slides Prints		J van Heerden 082 875 9344
1st NPC Digital Salon	2008/09/06	E	Pretoria	O du Randt 082 551 6875
INTERCLUB COMPETITIONS				
CERPS interclub (combined East Rand Photographic Societies)				
Southern Suburbs Print Challenge				
Western Gauteng Region Interclub				
North East Province Interclub 2008	Oct. 2008		Magoebas-kloof	Willie Labuschagne Willie.labuschagne1@sasol.com
Western Cape	Nov.8 2008			Niel Swart nswart@iafrica.com
PECC/ELPS/GPS				
KZN Interclub				
NATIONAL CONGRESSES				
Congress 2008	12 - 17 Oct 2008		Magoebas-kloof	Pietersburg Photographic Club Barrie Wilkins/ Jill Sneesby
Congress 2009				Barrie Wilkins

Important Dates

EVENT	DATE	MEDIUM	LOCATION	CONTACT PERSON
REGIONAL CONGRESSES				
North-East Provinces 2008	Oct.8 2008		Magoebas-kloof	Willie Labuschagne
Northern Gauteng 2008 Regional Interclub Competition Incorporating a Regional Congress	2008/06/01			Evelyn Gibson
Central Gauteng 2008				Anne d'Oliveira
Eastern Gauteng 2008				Sadie Glibbery
Western Gauteng 2008 Including Regional Interclub Competition	20 Nov. 2008		Vd.bijlpark	Pieter Matthyser
Kwazulu Natal 2008			TBD	Maggie Lally
Cape Photographers Congress 2008	1-4 May 2008		Nieu Bethesda	Roel van Oudheusden

Closing date for the 17th Trierenberg Super Circuit is the 28th April 2008.
Contact Chris. Hinterobermaier: fotoforum@fotosalon.at

More stunning Images from the Fuji Awards

Insects and Reptiles

Waiting Patiently (Certificate) - Andrew Schoeman

Landscapes and Plants

Waterfall (Certificate) - Johan Beyers APSSA

To page 10

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Abstract

Frozen Fall (Certificate) - Lezebeth van der Walt

Animal General

Ghost Crab on Beach at Sunset (Certificate) - Nico Smit EPSSA MPSSA

Animal Behaviour

Mating Waterbuck (Certificate) - Johann Mader

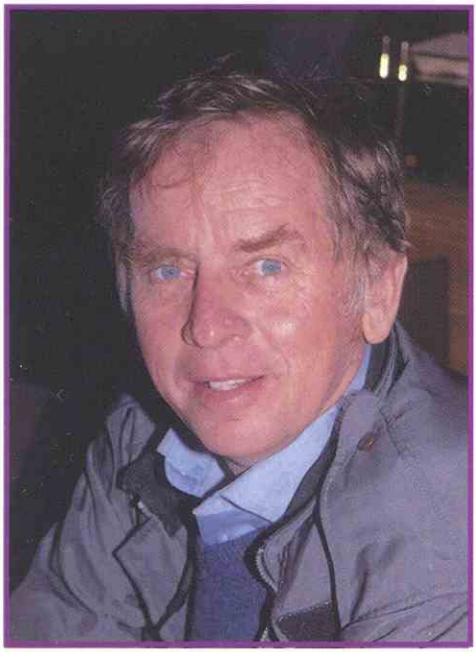
Sasol Birds

Flipping Fish (Certificate) - Andrew Schoeman APSSA

People in Nature

On the Fence (Certificate) - Rudi van Aarde

A Tribute To Gavin Stapleton



There are some people you meet that are special, that instantly become part of your life. It was like that with Gavin. Soon after we met, we clicked. For the rest of his life, Gavin was a part of my life. We did a lot together. We searched for pictures together, we laughed together, we compared pictures, used each other to crit our pictures.

Gavin was the kindest person I knew. He was always willing to share his equipment & knowledge whether he knew you or not. His cameras and lenses were available to all who wanted to try them out.

We are compelled to measure the loss of our friend and colleague, partner and confident each in our own way and turn instead to what we can share, the extraordinary life that touched us all.

Gavin faced his illness with a courage and a determination, that left me in awe. He was determined to be independent; he was stubborn as a mule, and woe to the person who tried to control him, to talk down to him, to make him be what they thought he should be. He kept his illness in check largely with a mental self-discipline that I can only admire. Yet he was never, never bitter. It wasn't in his character. And he could always, always laugh at himself.

He leaves us then a living legacy, the stories he told and the pictures he has taken. Gavin's influence was much too profound for words of such finality. Instead, a simple thank you to a friend, to a guy who enriched our lives and passed through town all too quickly. Losing Gavin is exquisitely painful but remembering him brings a smile and more than a few tears. Remembering him is also cause to say out loud Gavin made a difference in every life he touched.

Sadie Glibbery

Thank You

Many, many thanks to John Anderson for taking all the pictures at the Wildlife Convention and PSSA Annual Congress Vanderbijlpark – 2007.

Profile: Hans Slaghuis APSSA

As the surname suggests, Hans was born in the Netherlands. He came with his parents to South Africa in 1952 at the age of 9. A few years later Father Christmas presented him with a box Gevaert camera. "One could even adjust the lens for distance!" It had flash contacts but no flash. Some pocket money, a sale of the Gevaert and a Kodak Brownie Starflash appeared on the scene. In the meanwhile a rudimentary darkroom was set up and Wow, the magic of the first contact print!

Somewhere he learned that 35 mm was the in-thing. The local pharmacy had a Halina 35 in the window for some £11-10-00. Against his father's wishes the Halina was acquired only to discover that he had no inkling as to the meaning of shutter speed and F-stop etc. The library helped and after some Poker (?) he had enough money to buy an exposure meter. Equipping the darkroom with an enlarger followed and Hans was on his way. In 1965 he was able to acquire the then benchmark of cameras, an Asahi Pentax SV and he never looked back. That is to say except for a brief 25+ years after marriage.

Early 90's saw his sons dragging him to the Vanderbijlparkse Fotografiese Vereniging. Reluctantly requested to start as a 1-star photographer he never looked back. Moving through the ranks with all the frustrations of "unfair" judges he still remembers his first salon acceptance. A slide in a #8 Erie frame.

The proverb say's "The whale that spouts gets harpooned". It was inevitable that this outspoken photographer would be voted on to the club committee and a couple of years later as chairman; a position he held for three years.

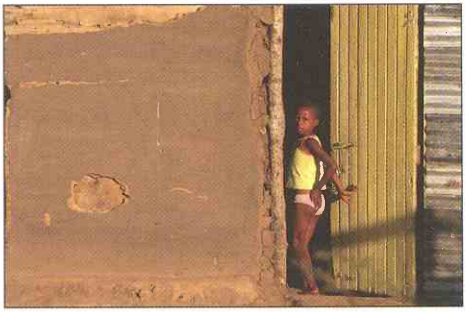
At this stage he acquired his first of four honourspanels. First his APSSA in colour slides. Two simultaneous APSSA awards in Colour prints and in Monochrome prints followed.This gave him the coveted title of "APSSA (vers)." In the meantime he became addicted to the wonders of digital photography and has subsequently achieved an additional APSSA in e-photography as well. After retiring he and his wife Marianne moved to beautiful Clarens in 2005. He joined the Bethlehem Fotografieklub. He well remembers when, as a new member of this club, he could share in the jubilations when this small club won the next Free State and Northern Cape interclub competition during the annual CPS conference at Willem Pretorius game reserve.

The whale didn't leave him and currently he tries to keep close contact with the clubs in the abovementioned region in his position as Regional Director of the PSSA.

Married for 41 years to Marianne they love travelling, local as well as abroad. Their travels have brought them to such far-away places as Barotseland, Kaokoveld, Patagonia, Yukon, Cambodia, China etc. When you read this they will be traveling somewhere between Arizona and Tahiti on their way to... and yes, Camera always in hand.

Some of Hans' wonderful pictures:

Chinese Schoolchildren



Pantie Girl

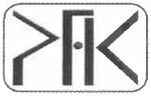
Sad Eyed Busker

Mr Poppins Invasion

Kluane Alpenglow 1

Faces in Amsterdam

REGISTRATION FORM



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Please complete one form per person attending

Call Name:	
Surname:	

Are you a member of PSSA: (Yes/No)		If No:	Please fill in PSSA Application for Membership Form in the Image (also electronically attached) and submit with this entry form to become a New Member of PSSA and to qualify for Congress 2008 Member Rates
Which Camera Club?			
Holder of which PSSA Honours?			
Honours from RPS/PSA/FIAP or APS?			
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Town/Suburb:			
Province		Postal Code:	

Contact Telephone Numbers:			
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Do you have any special requirements?

Please list full details of any requirements including dietary as we cannot cater for any not listed on this registration form.
Please keep us informed if your situation changes.
Please list details below:

AFTERNOON INTERACTIVE PROGRAMMES

Please indicate in the **grey block** your preferred workshop by selecting **ONE** event for each day by entering a **YES**

If you do not wish to attend any of the programmes please write **NONE** in the **grey blocks**

Monday 1	Details to follow	
Monday 2	Details to follow	
Monday 3	Details to follow	
Monday 4	Details to follow	

Thursday 1	Details to follow	
Thursday 2	Details to follow	
Thursday 3	Details to follow	
Thursday 4	Details to follow	

Friday 1	Details to follow	
Friday 2	Details to follow	
Friday 3	Details to follow	
Friday 4	Details to follow	

SHOW TIME Please list details of AV's including medium, time and whether you will be bringing your own equipment.	

Payment of Congress Fees:

Payment to be made by direct deposit or **electronic transfer** to our Cheque Account

Account name:	**PFK**	
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Account Type:	**CHEQUE ACCOUNT**	

Please include your name as reference on the deposit or transfer. If payment is made for more than one person please include all the names
An e-mail or fax copy of your transfer will facilitate our reconciliation

Congress Fees:	PSSA Members	PSSA Member Spouse	Affiliated Club Member	Non Member	After Early Bird Deadline
	Early Bird payment deadline for all registrations is 15 August 2008				
Part Time: R250 pp pd or part thereof (lunch included)	R 750	R 750	R 870	R 1,185	R 870
PSSA Supper		R 130	R 130	R 130	R 130
PSSA New Member Fees	R 435				
TOTAL	R 750	R 880	R 1,000	R 1,315	R 1,000
TOTAL PSSA NEW MEMBER	R 1,185				

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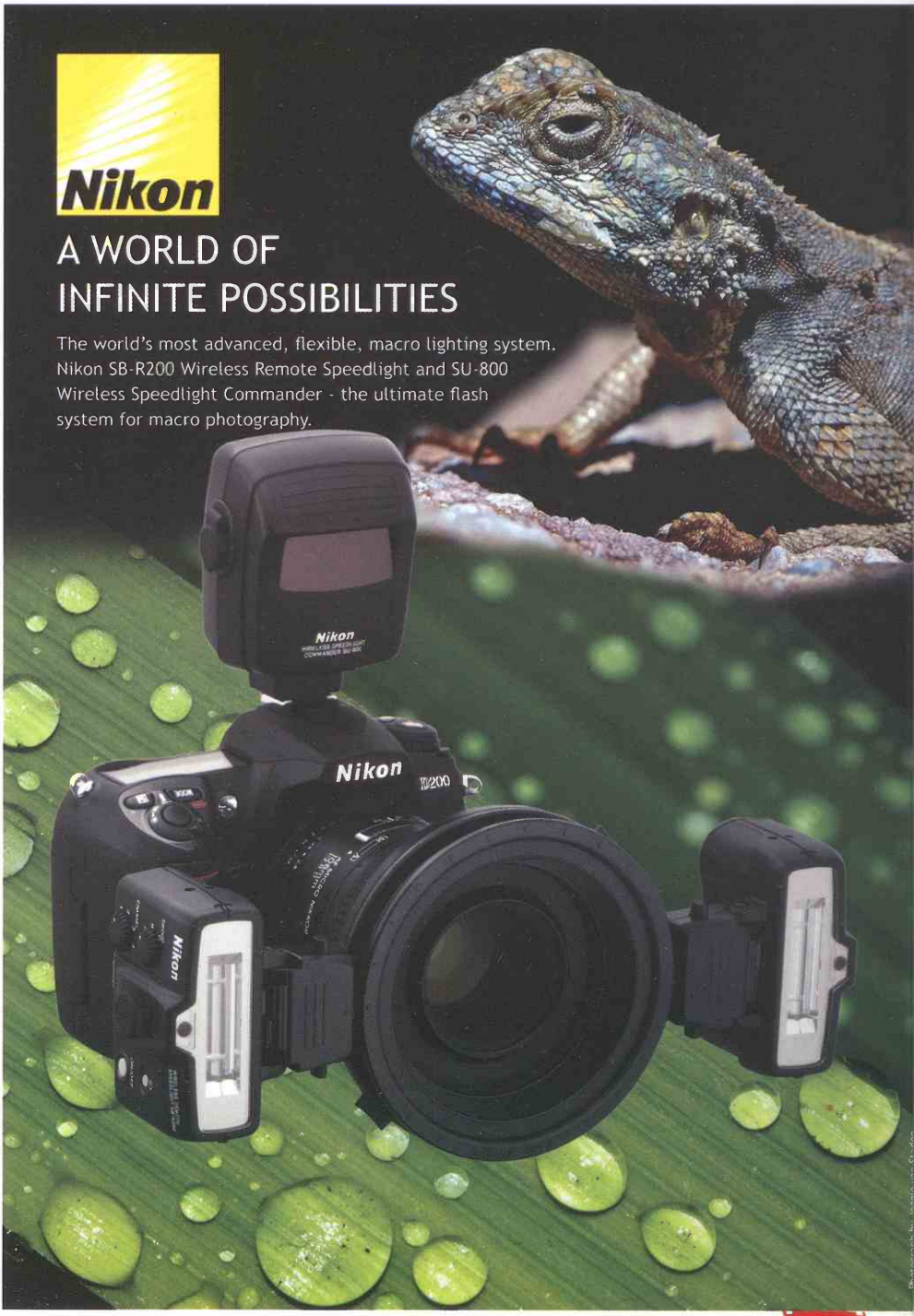
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Photograph by Joggie van Staden

Dramatic close-up lighting made easy

Explore fine details with flexible, wireless control

Detail can be crucial to the impact of an image. That's why Nikon offers the ultimate tools for creative and versatile close-up lighting. Designed to work seamlessly with Nikon's i-TTL Wireless Creative Lighting System, both the R1C1 and R1 bring an amazing level of simplicity and automation to the lighting process. Close-up lighting has countless uses for nearly every kind of subject matter. Hobbyists enjoy capturing ornamental patterns found on coins, flowers and other small objects, while people photographers take advantage of the shallow depth-of-field for intimate portraits. And with no wires to get in the way, you can handhold the Speedlights to make quick adjustments or to follow moving subjects, such as insects. From medical applications to food photography, the R1C1 and R1 will make you see things differently. Both the R1C1 and R1 contain a comprehensive assortment of accessories, including the SW-11 Extreme Close-up Positioning Adapter, the SJ-R200 Color Filter Set, the SW-12 Set Diffuser, the SW-C1 Flexible Arm Clip and set of five adapter rings to ensure the SX-1 Attachment Ring can be mounted on virtually any Nikkor lens designed for close-range photography. Whichever set is right for you, both make mastering close-up flash photography simple, fascinating and fun.

SX-1 Attachment Ring
A total of up to 8X SB-R200 Speedlight units can be attached

SW-11 Extreme Close-up Positioning Adaptor

- Use it to curve light towards the optical axis when taking close-up shots

Features

- Supports Nikon Creative Lighting System
- iTTL Flash Control for accurate flash exposure control
- Advanced Wireless Lighting System for multiple flash setup
- Colour Filter Set (supplied)
- FV Flash Value lock-the appropriate flash exposure for the main subject can be locked
- Auto FP High-Speed Sync with compatible cameras

The R 1C1 Kit comprises of the following:

- SB-R200 Wireless Remote Speedlight X 2
- SX-1 Attachment Ring
- Adaptor Ring Set
- SW-11 Extreme Close-up Positioning Adaptor (for SB-R200)
- SZ-1 Colour Filter Holder
- SJ-R200 Colour Filter Set (for SB-R200)
- AS-20 Speedlight Stand
- SG-3IR IR Panel for built-in flash
- SW-C1 Flexible Arm Clip
- SW-12 Diffuser
- SS-MS1 Close-up Speedlight Kit Case
- SS-SU800 Soft Case (for SU-800)
- SS-R200 Soft Case (for SB-R200)
- SS-SX1 Soft Case (for SX-1)

The R 1C1 Kit

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2008 EXCURSIONS

Creative Escapes

Creativity is seeing in a new light

For bookings and enquiries contact
Anne-Marie Moore:
+27[0]118802056 *
Mobile: +27[0]83 266 5821
E-mail: dmoore@iafrica.com
* www.creative-escapes.co.za

2008 Excursions

Sunday 24 February
Johannesburg Day Course
Basics & Beyond
'Focus, Exposure, Composition, Creativity'

An ideal opportunity to review basic photography.
Explore creativity, exposure and composition.
Both SLR film and digital cameras.
Novice to experienced photographers.
Venue: 4 Sixth Street, Houghton, Johannesburg.
Time: 9h00 – 16h00.
Cost: R700 per person. Tuition, lunch, refreshments.

28 – 30 March
Floral Fantasia
'Fields of Cosmos and Dramatic Landscapes'

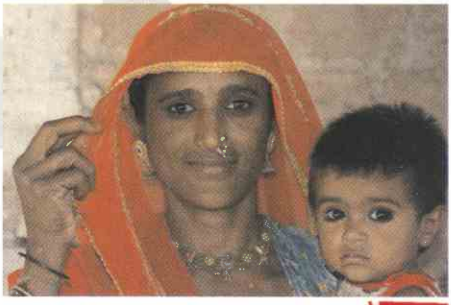
Photographers: Floral and landscape photography. Fields of cosmos, dramatic sandstone mountains & beautiful vistas.
Artists: Join John Moore as he introduces floral fine line drawing. Complete a floral image.
Venue: Fouriesburg Country Inn, Reitz Street, Fouriesburg.
Cost: R2000 per person sharing.
Accommodation, meals, tuition, excursions
A deposit of R1000 per person secures your booking

26 April – 1 May – Long weekend
Creative Escapes Mini Congress
Autumn Extravaganza in Nieu Bethesda
'Golden leaves. Secret valleys. Majestic landscapes'

Photographers: Sandstone mountains, golden landscapes. Rural scenes. San Rock Art. Village photography. Explore Owl House. Lose yourself in historic Graaff-Reinet. Visit the Valley of Desolation for exceptional photography.
Guest lecturers: Barrie Wilkins and Jill Sneesby will guide you through Audio – Visual and PhotoShop techniques.
Artists: Together with artist John Moore explore The Owl House and discuss the life of Helen Martins. Create water colour miniatures. Meander through and sketch the historical villages of Nieu Bethesda and Graaff-Reinet. Enjoy the farm experience.
Venue: Ganora Lodge, Nieu Bethesda.
Cost: R4000 per person sharing.
Accommodation, meals, tuition, excursions.
A deposit of R1000 per person secures your booking in shared comfortable farm accommodation with delicious home cooked meals. Extend your stay and join the Cape Photographers at their congress which follows the Creative Escapes Excursion.

15 May – 26 May
Delight in the Sights and Sounds of India
'Explore, Enjoy, Experience'

The exotic cities and intriguing villages of Rajasthan in north western India. Meander through Delhi, Agra, Jaipur, Jodhpur, Pushkar & Mumbai. Travel from the Taj Mahal to the Thar Desert. Meet the people and absorb the atmosphere.
Delight in the culture of this colourful land.
Tour length: 12 days including travel.
Cost: Approximately R22000.00 per person sharing.
This price may fluctuate due to Rand-Rupee-Dollar exchange variables.
A non-refundable non-transferable deposit of R2000 secures your booking.
NB: A valid passport and visa for India is required.
This tour is limited to 16 participants sharing.
Cost includes: Return air flights from Johannesburg to India. Land and air arrangements in India. Accommodation and half day board - dinner, bed & breakfast. Selected local tours.



11 – 13 July
Lesotho Winter Excursion
'Frozen Waterfalls, Smatterings of Snow'

Photographers: Dramatic Winter landscapes. Frozen streams & waterfalls. Stark vistas. Exceptional rural photography in Lesotho. On Sunday hike along the Little Caledon River to the Sangoma Cave for inspiring photography.

Artists: Join John Moore for an outdoor sketching experience in Lesotho.

NB: A valid passport is required for access to Lesotho

Venue: Oranje Guest Farm, Fouriesburg District. Graded Four Star Luxury Guest House.

Cost: Luxury Accommodation R2800 per person sharing. Accommodation, meals, tuition, excursions.

A deposit of R1000 secures your booking

Sunday 9 August
Johannesburg Day Course
'Nature, Wildlife & Environmental Photography'

Delve into your creative spirit to capture exceptional images.

Novice to experienced photographers. Prepare yourself for wildlife destinations and the Masai Mara, Kenya.

Venue: 4 Sixth Street, Houghton, Johannesburg.

Time: 9h00 – 16h00

Cost: R700 per person. Tuition, lunch, refreshments.

---

30 August – 7 September
Masai Mara, Kenya - Africa's Eden
'Where nature touches the horizon'

African wildlife extravaganza.

Creative Escapes presents an exclusive opportunity to experience the excitement and majesty of the wildebeest migration in the Masai Mara Conservancy, Kenya. Exceptional photographic opportunities. Spectacular bird watching. Breathtaking game viewing. Immaculate tented safari accommodation. Spoil yourself in Africa's last Eden.

Venue: Kichwa Tembo Luxury Tented Camp, Masai Mara.

Cost: Approximately R25000.00 per person sharing.

This price may fluctuate due to Rand/Dollar exchange variables. NB: A valid passport is required together with yellow fever inoculations. Check own visa requirements.

A non-refundable, non transferable deposit of R2000 per person is required to secure shared accommodation in tented suites.

Cost includes: Return flights from Johannesburg to Nairobi and the Masai Mara, accommodation, all meals, game drives.

10 – 12 October
Explore the Spiritual Moment
'Meditation, Music, Photography & Art'

Experience creativity and the spiritual moment while on the crest of a mountain or the recess of a cave.

Photographers: David Moore will explore impressionistic photography.

Guest speaker: Jeremy Jacobs as he discusses similarities of local Sangomas, the San people, the Celts and formal religion.

Artists: John Moore will expand your creativity using mandalas, music and meditation.

Venue: Fouriesburg Country Inn, Reitz Street, Fouriesburg.

Accommodation, meals, tuition, excursions.

Cost: R2000 per person.

A deposit of R1000 secures your booking

Sunday 26 October
Johannesburg Day Course
The Magic of Light, Landscape and Water
'Embrace the Environment'

Join David as he explores Light - from 'Dawn to Dusk'.

Venue: 4 Sixth Street Houghton, Johannesburg

Time: 9h00– 16h00

Costs: R700 per person. Tuition, lunch, refreshments.

Launch of the 2009 Creative Escapes Brochure
Sunday 26 October 2008 at 17h00

Creative Escapes
Creativity is seeing in a new light

David and Anne-Marie Moore look forward to welcoming you on a Creative Escapes Eco – Excursion.

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Mail: dmoore@iafrica.com

Website:

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PSSA CONGRESS MAGOEBASKLOOF 2008

hosted by

Pietersburg Photographic Club

12 – 17 October 2008

Visit Congress Blog at: www.magoebas.com

PROGRAMME

(SUBJECT TO CHANGE)

Sunday 12th	14h00	Club Reps Meeting
	18h00	Official Opening & Supper
Monday 13th	Sunrise	Guided Photo Shoot
	09h15 - 09h30	Notices
	09h30 - 10h30	Frans Dely – Aerial Photography
	10h30 - 11h00	Coffee, Tea , Refreshments
	11h00 - 12h00	Chris van Rooyen – Birds in Flight
	12h00 - 13h00	Prof Les Minter – The Amazon (Frogs)
	13h00 - 14h00	Lunch
	14h00 - 15h30	Workshops
	15h30 - 16h00	Coffee, Tea
	16h00 -	Guided Photo Shoot
	19h00 - 20h00	3-1 Digital AV Circuit Overseas Results Show
	20h00 -	Supper
Tuesday 14th	Sunrise	Guided Photo Shoot
	09h30 - 09h45	Notices
	09h45 - 10h15	PSSA - The Way Forward
	10h15 - 11h15	AGM
	11h15 - 11h30	Coffee, Tea , Refreshments
	11h30 - 13h00	PSSA Forum - Your chance to have your say
	13h00 - 14h00	Lunch - Free to all PSSA Members
	14h00 - 15h30	PSSA Judging – The New Look
	15h30 - 16h00	Coffee, Tea
	16h00 -	Guided Photo Shoot
	19h00 - 20h00	PSSA – Who's Who in PSSA
	20h00 -	Supper
Wednesday 15th	Sunrise	Guided Photo Shoot
	09h15 - 09h30	Notices
	09h30 - 10h30	First Lecturer
	10h30 - 11h00	Coffee, Tea , Refreshments

	11h00 - 12h00	Second Lecturer
	12h00 - 13h00	Third Lecturer
	13h00 – 13h15	
	13h15 - 14h15	Lunch
	14h15 - 14h30	Congress Photo
	14h30 -	Afternoon at Leisure
	19h00	*Get together to leave for Barnyard Show (provisional)
	19h30	*Barnyard Show at Stanford Lake (provisional)
Thursday 16th	Sunrise	Guided Photo Shoot
	09h15 - 09h30	Notices
	09h30 - 10h30	Dianne Skinner – Macro Photography
	10h30 - 11h00	Coffee, Tea , Refreshments
	11h00 - 12h00	Barry & Jill – Animation in AV's
	12h00 - 13h00	Prof Louis Changioun – Magoebaskloof & Boer War
	13h00 - 14h00	Lunch
	14h00 - 15h30	Workshops
	15h30 - 16h00	Coffee, Tea
	1600 -	Guided Photo Shoot
	19h00 - 20h00	Showtime
	20h00 -	Supper
Friday 17th	Sunrise	Guided Photo Shoot
	09h15 - 09h30	Notices
	09h30 - 10h30	Tim Grey – Photoshop/Lightroom – Wait for Final Confirmation
	10h30 - 11h00	Coffee, Tea , Refreshments
	11h00 - 12h00	Johan Botha – Nature Photography – Wait for final Confirmation
	12h00 - 13h00	Tim Grey – Photoshop/Lightroom – Wait for final Confirmation
	13h00 - 14h00	Lunch
	14h00 - 16h00	Workshops
	15h30 - 16h00	Coffee, Tea
	18h30 - 19h30	Honours Get-together
	19h30 -	Honours Banquet
Saturday 18th	Sunrise	Photo Shoot
	08h00 - 09h00	**Breakfast at Magoebaskloof Hotel – Optional

LEAVE FOR HOME

*Barnyard Show – Costs not included in Congress Fees
**Saturday 18th Breakfast at Magoebaskloof Hotel – Costs not Included in Congress Fees

DEFINITIONS

Definitions - are they important? Do they impact on salon entries and salon results?

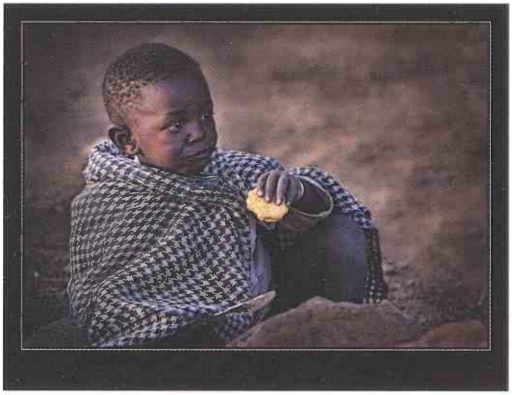
If every time you pick up a salon entry form you study it carefully to try and decipher what the salon judges are looking for then definitions are important. The next question is - how is the definition going to be interpreted?

Here we have three examples but there are probably many more out there. Let's hear your points of view and see your images - please submit comments and images to our Editor Toni.

1. "Altered Reality or Contemporary"

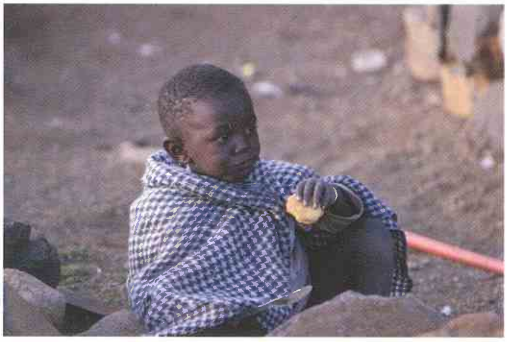
"Contemporary photography may be defined as the concept that **stimulates the mind** of the viewer to interpret the message conveyed through the **creative use of line, form and colour**. This definition specifically includes **darkroom** or **computer generated**/manipulated images."

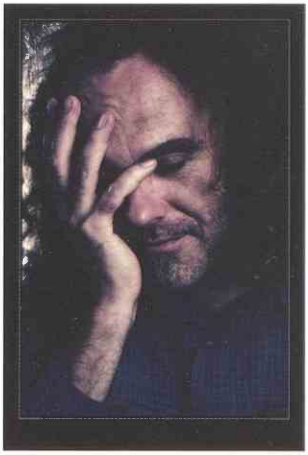
"Altered Reality is a more accurate description, implying the photograph has been **altered or manipulated to provide an image that deviates from accepted reality."**

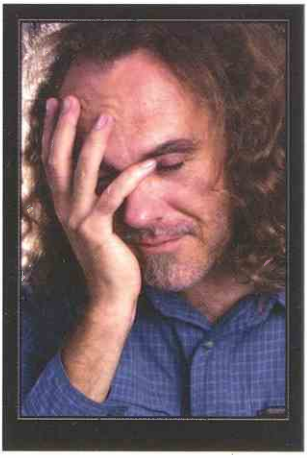


The photographer, Nico Degenaar APSSA, feels that the images

1. stimulate the mind
2. show a creative use of line, form and colour
3. are computer generated using brand new computer technology to simulate the old darkroom process referred to as "cross processing"
4. certainly deviate from accepted reality







The images at his club were penalised for not showing any real alterations. What do you think?

2. "Manipulated Nature"

No manipulated nature is permitted in the nature division of salons and therefore photographers such as Geoff Armstrong, who are working in this field, have to resort to entering them in the Open section (or dumping ground as it seems to have become).

If there is a section for "altered wildlife" then this one will fit right in.

But what about this one

and this one

3. Dithlabeng Salon of Visual Art

There were five judges and an image was disqualified if two or more of those five felt that it did not fit the definition.

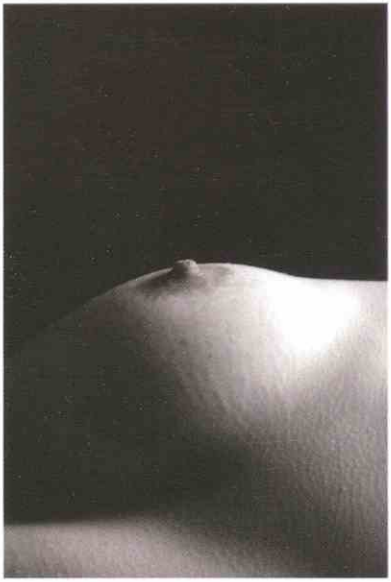
An excerpt from their entry form " Visual is straightforward. The Oxford dictionary explains this adjective as "concerned with or used in seeing" as opposed to feeling, smelling, hearing or tasting. The key lies in the word "Art".

Art refers to skill, esp. human skill as opposed to nature; Skillful execution as an object in itself; cunning; imitative or imaginative skill applied to design as in paintings etc.

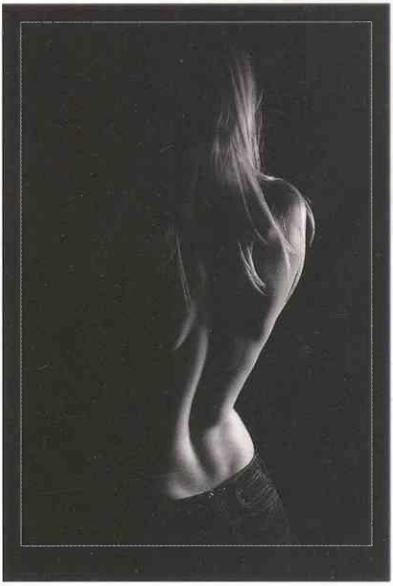
Here the word photography could replace the word painting.

The PSSA website www.pssa.co.za has two references to Visual art. Words and phrases used are: Interpretive approach, personal vision, feeling, senses, imagination, creativity, harmony, hope, love, fear. "To create the image in such a way that it has a greater meaning than a mere record of the scene".

There may be exceptions to the rules. Sometimes it is possible to observe "Visual art" in nature or ..... But, it is **in the eye of the beholder "**



This image by Angelique de Wet was disqualified.



But not this one by Nico Degenaar APSSA.

Why?

Jill Sneesby

Intuitive versus Template Judging

Judges who have been nurtured in the typical camera club culture tend to judge according to a preconceived template. That template is firmly rooted in a well-established tradition of what a club photograph ought to look like. Among other things, the picture must have a composition based on thirds, it must have a focal point and it must have strong visual impact. The emphasis is on compositional rules rather than aesthetic qualities or expressive interpretation of subject matter.

And, not unreasonably, it must be technically competent – perfectly exposed and have sufficient sharpness.

Anything that does not fit that template, no matter what other good qualities it may have, is considered to be inferior photography.

For reasons of efficiency and practicality in a situation such as salon judging, where decisions must be made quickly and objectively, template judging has generally been chosen by those who control organised amateur photography as the preferred method. Lip service is however sometimes paid to qualities such as "story telling" or "mood" but ultimately it is the adherence to clearly defined technical and compositional criteria that really counts.

Template judging however prevents a true appreciation of the best photography mainly because it identifies "faults" rather than looking for good qualities. Moreover the "faults" it identifies are not necessarily bad in general terms but only because they break certain traditional and mostly discredited "rules of composition". The originators of this system seem to have wanted to make photography into a competitive sport. They must have been people who liked order and certainty above something as nebulous and subjective as aesthetic value or emotional appeal.

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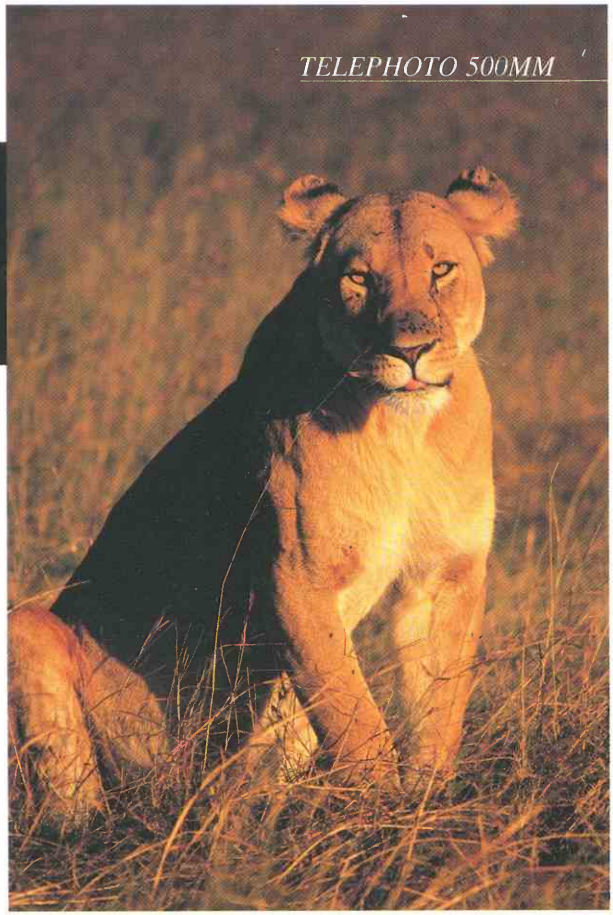

focal length: 500mm Exposure: Aperture fully opened auto ISO 100 (Taken by a film camera.)

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3. **SP AF90mm F/2.8 Di** Marco 1:1 Model 272E: Medium Telephoto Marco
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Intuitive versus Template Judging

This style of judging can blind you to other, arguably more important qualities like originality of concept, artistic interpretation, imaginative composition, subtle nuances, photographic vision, honesty and insight, to mention a few.

If that template were to be applied outside of club photography many of the best photographs in the world would fail. And also by that standard some really outstanding work by leading PSSA photographers fails.

A few judges, on the other hand, tend to use a more intuitive kind of judging. They try to understand what the photographer's intention may have been. They make an effort to establish what the photograph is about. Yes, they will also look critically at the technical aspects but will not insist on any particular division of space in terms of an over-used compositional formula but rather interpret a particular arrangement according to the demands of the subject matter. They try to see photographs with an open mind and against the background of an awareness of the larger world of photography and art beyond the limits of a club or society such as PSSA.

For too many photographs, some of them the best work, template judging is inappropriate.

The problem for me is that these photographs that are discriminated against because of template judging are closer to the kind of photography that has earned mainstream approval – that is, in the world of photography outside of club photography. Template judging is an essentially superficial way of assessing the value of a photograph. It glosses over many valuable attributes that an excellent photograph may have and tends to elevate cliché formula pictures of little real value outside of the camera club context.

Dan Swart

PSA NatURe DeFiNitioNS

The Nature section of the entry form must state the PSA Nature Definition which is as follows: "Nature photography is restricted to the use of the photographic process to depict observations from all branches of natural history, except anthropology and archaeology, in such a fashion that a well informed person will be able to identify the subject material and to certify as to its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality. Human elements shall not be present, except on the rare occasion where those human elements enhance the nature story

The presence of scientific bands on wild animals is acceptable. Photographs of artificially produced hybrid plants or animals, mounted specimens, or obviously set arrangements, are ineligible, as is any form of manipulation that alters the truth of the photographic statement. No elements may be moved, cloned, added, deleted, rearranged or combined. No manipulation or modification is permitted except sizing, cropping, selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be applied. Any sharpening must appear natural."

Nature Wildlife Definition

PSA Authentic Wildlife:

i. Wildlife is defined as one or more organisms Definition for the Wildlife Medal, "Authentic living free and unrestrained in a natural or adopted habitat. Therefore, photographs of zoo or game farm animals are not eligible for the PSA Silver Wildlife Medal."

ii. Exhibitions presenting the PSA Nature Wildlife Gold Medal are to include on their entry forms:

a. The preceding definition of authentic wildlife in addition to the general nature definition.

a. b. A "box" to the right of the entry title space to be marked "W" by the entrant as certification that the photograph so designated complies with both the general nature and the authentic wildlife definitions.

Verify the authenticity of an Image

The Salon Director may request Medal and COM winners to supply him with the original RAW images.

The PSA nature definitions are different from those used by PSSA. Please note that it is important that our members entering the 1st Cape Internationl Digital Salon Circuit adhere to them.

Terry Smit

RESPONSE

Response – By Barrie Wilkins - Chairman Honours and Awards To Amy Ansell's Proposal "Honours and Awards Compromise"

The Board met over the weekend of 23 & 24 February and discussed this proposal together with the support it received and decided that it would not be in the best interests of all its members to pursue this route.

In coming to this decision we considered the Photographic Society Honours systems in place in the United Kingdom, USA, Europe, Canada and Australia.

PSSA's stated aim is to uphold and promote the highest standards of Photography - it is important therefore to view the proposal under these conditions.

In applying for LPSSA, APSSA, FPSSA & MPSSA an important aspect of the application is that the standard required is higher at each level.

This aspect was not considered in Amy's proposal although it is considered in some Societies' requirements in that multiple salon acceptances and an increased number of awards are required as you progress through the various levels.

This was certainly a possibility but we already have in place a system to honour and acknowledge success on our salons and we feel that our members are very proud of the Diamond Ratings they have achieved.

Furthermore we already have the EPSSA which does not require the submission of a panel and is awarded solely on the basis of salon acceptances.

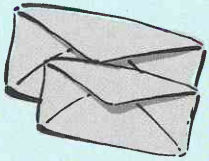
As you start out you may think that an EPSSA is a long way off requiring 500 acceptances - but that is what makes photography so much fun, always having a goal, something to work towards and in order to assist you along that route, without making it any less worthwhile we have agreed to combine the Overseas and Local Salon acceptances into one Diamond Rating Log.

We would appreciate more clubs offering to host salons but are of the opinion that the Honours route proposed will not have a significant impact on the clubs' willingness as already they could be assisting their members in achieving Diamond Ratings by hosting a salon.

Achievement is always worthwhile whether it is in the form of Diamond Ratings with their relevant insignia from 1 Diamond to Millé which we wear with pride or whether it is Honour awards from LPSSA to MPSSA which you append to your name, all these awards are given in recognition of achievement and which you, a proud member of PSSA, have earned.

We are proud to congratulate our latest recipients of Honours, congratulations to all of you on a most worthwhile achievement. Details are given elsewhere in Image.

Letters



Hoe gereeld het ek dit al gehoor dat klub lede, en ek praat nou nie net van een klub nie, maar van 'n hele paar klubs in die land, waar top lede wat hulle hoogste vlak in hulle klub gehaal het hulle-self die vraag vra "Wat kan die klub my as een van hulle SENIOR LEDE nog bied noudat ek my hoogste vlak beryk het. Ek het 'n APSSA.vers en 'n FPSSA agter my naam. Waarom moet ek nog as 'n lid van 'n klub of PSSA aanbly as ek verder kan gaan as wat ek al reeds is nie". Ek was een van daardie lede wat al in drie ster die vraag vir myself gevra het oor wat ek gaan doen as ek my hoogste vlak bereik. Wat dan. Wat kan PSSA en die klub my dan verder bied. Ja, dit het my baie laat dink en laat kop krap. Wat kan 'n persoon doen om sy stokperdjie so interresant as moontlik te hou. Wat se uitdaging kan ek aan my self stel om my stokperdjie vir myself interresant te maak.

En ja, dit het my amper twee jaar se kopkrap gevat om die antwoord op hierdie vraag te kry. My inspirasie het ek gekry by 'n praatjie wat aan

gebied was deur Amy Ansell oor die A tot Z in foto geleenthede. Die idee is om die alfabet te gebruik as leiding deur onderwerpe te gebruik wat met 'n letter van die alfabet begin soos onderwerpe wat begin met 'n "A" en dan waneer jy nie meer onderwerpe kan vind wat begin met 'n "A" nie aan te beweeg na die letter "B". die hele idee is om van voor by "A" te begin en by "Z" te eindig. En dit is hoe ek ook die antwoord op my vraag gekry het. Hoekom kan ek dit nie toepas met die ere titels nie.

Daar is altesaam sewe afdelings nl. Skyfies, Monochroom Hand Afdrukke, Kleur Hand Afdrukke, Kommersiele Afdrukke, E-Fotografie, "Audio Visuals" en "Visual Arts". Begin eers by die "LPSSA's" en dan aan te beweeg na die "APSSA's" op na die "FPSSA's" en wie weet later na die "MPSSA's". En wat dit nogal baie interresant maak is dat jy elke afdeling kan opbreuk in sub afdelings bv. Afdrukke kan opgebreuk word in Natuur, Piktoriaal, "Altered Reality", ens. Die sub afdelings kan dan weer op hulle eie opgebeuk word in gespesialiseerde afdelings soos bv. Natuur kan opgebreuk word in Voëls, Makro, Landskappe, ens.

Ek glo dit behoort 'n persoon darem vir 'n ruk besig te hou. Intussen kan jy nog steeds jou stokperdjie geniet deur jouself besig te hou deur nuwe tegnieke aan te leer of jou kennis te deel met ander fotograwe.

Ek het vir myself die uitdaging daar gestel om eers al my"L's" te kry en dan oor te gaan en dan aan te beweeg. Verskeie PSSA lede sowel as klub lede het al die opmerking gemaak dat dit tyd mors is om nie direk te gaan vir 'n "A" of 'n "F" nie. Wel al wat daarop kan antwoord is dat ek my fotografie wil geniet en soveel genot daaruit wil put as wat dit moonlik is.

Die vraag nou is, wat gaan jy as lid van 'n klub of PSSA daaromtrend doen. Wat se uitdagings het jy daar gestel vir jouself. Is jy dan so goed dat jy niks meer kan leer nie, of kan niemand meer vir jou iets leer nie. die vraag wat jy jouself moet afvra is of jy werklik bereik het wat jy wou bereik het in jou stokpertjie. As jou antwoord ja is waaroor kla jy dan en as jou antwoord nee is waarvoor wag jy. Die feit is dat jy jouself sal moet motifeer om iets positiefs te doen met jou stokperdjie en dit nie van ander moet verwag nie. Jy as persoon het beheer oor jou stokperdjie en hoe om dit uit te leef. PSSA en klubs is daar om bystand te gee tot en met 'n sekere punt.

Op die oomblik werk ek aan my laaste twee "L" panele ('n "AV" paneel sowel as 'n "Visual Arts" paneel) wat dan sal op maak vir al sewe afdelings. Ek kan nie wag om te begin werk aan my "A" panele nie.

Groete

Jacobus Aucamp LPSSA, LPSSA, LPSSA, LPSSA, LPSSA

-----oOo-----

Hi Toni,

Re Leon David's letter, the following from the web (Wikipedia) might be of interest.

"Antoine Hercule Romuald Florence (1804–March 27, 1879) was a French-Brazilian painter and inventor, known as the isolate inventor of photography in Brazil, three years before Daguerre (but six years after Nicéphore Niépce), using the matrix negative/positive, still in use. According to Kossoy, who examined Florence's notes,[1] he referred to his process, in French, as photographie in 1834, at least four years before John Herschel coined (translated?) the English word photography.

Hercules Florence was born on February 29, 1804 in Nice, France, the son of Arnaud Florence (1749-1807), tax collector, and Augustine de Vignolis, a minor noblewoman. As a child he manifested interest for drawing and the sciences, as well as for the voyages of the great explorers to the New World and already as a 14 year-old boy he worked as a calligrapher and draftsman in Monaco, where his parents had been living since 1807.

After a period of wandering and working on board of warships and merchant ships, Hércules Florence set sail to Brazil as a crew member of the French warship Marie Thérèze, arriving in the port of Rio de Janeiro on May 1, 1824, two years after the declaration of independence from Portugal. He was already an accomplished draftsman and painter with considerable talent and many scientific interests, particularly in the natural sciences and ethnography. Soon after his arrival, he got a job in a women's fashion store and then as a lithographer in a bookstore and printing shop, owned by his compatriot Pierre Plancher."

Comment: One could nit-pick about the English vs. the French word. But, in my opinion the English was simply a translation, NOT a 'coinage.' Also, the Florence date varies from 1832 to 1834 depending on the source.

Regards, John Magill (FPSSA) , Knysna

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